

HANDICRAFT

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MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superceded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

FREDERIC ALLEN WHITING, *Editor.*

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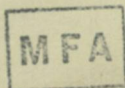
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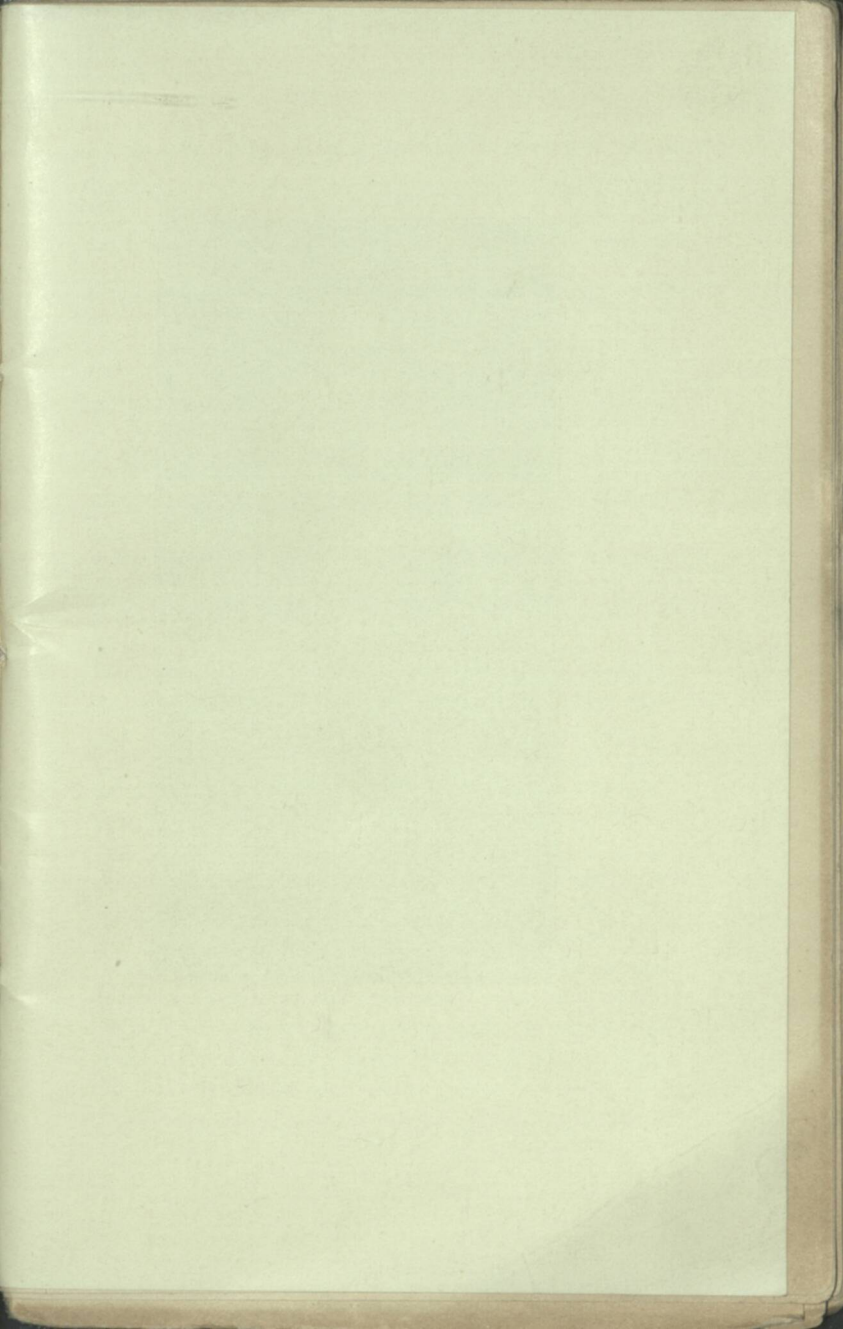
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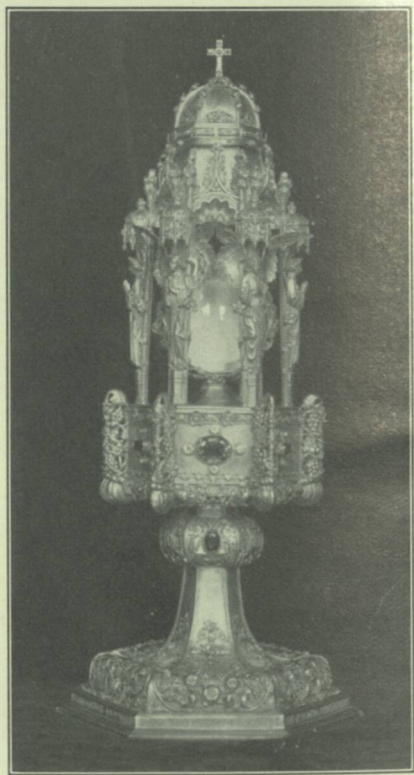
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HANDICRAFT

VOL. III.

APRIL, 1910

No. 1.

SUGGESTIONS ON INDUSTRIAL EDUCATION.

LOCKWOOD DEFORREST.

THE purpose of education is to fit people for work. It is successful education when the training is such that every piece of work well done is a source of happiness. The mind can receive nothing from outside except through the senses. It should be therefore like an unexposed negative, to receive the sense impressions with the same accuracy as the perfect lens records them. If it has already an impression it is like exposing a negative twice. The result we all know. Camille Flammarion, the celebrated French savant, says that not one out of one hundred people can record facts with the accuracy of the camera; and that one fact so recorded is worth all the hypotheses in the world, though it may contradict all known science.

Education begins with the careful training of these senses. Look at the new born babies. They begin by seeing, then they want to get the things seen into their hands and then to taste them. I am sure, from what I have observed of very young children, that during the time between two and three years old, before they have received impressions other than through the senses, they really know more than they ever do afterwards. One child I knew, who was very fond

of going to drive, asked her aunt who was getting into the carriage to take her. The aunt was going to attend a lecture and said "No, I cannot take you because I am going to a lecture which lasts an hour." The child replied without a moment's hesitation "I can think away most talk." How many grown up people would have thought of such a thing, and if they had how many could have expressed it so clearly? There was a large photograph of Guido's *Aurora* hanging in the dining room and she turned on one of us and asked "If those women can walk as fast as those horses can gallop how fast could they go if they ran?" The same period in child life is the one where the imagination is most acute. Nearly all children have some purely imaginary companion who is always with them, more real than the actual. I fully believe that some system could be evolved which would carry on this development of the thought and imagination of the child, as shown at this period, through the whole life. Just think of what we could do if all our senses were trained with the accuracy of Helen Kellar's two!

Every child born likes to do constructive work. They like to help in any work being done. They like to see the result of it. Look back on your own childhood: were not the happiest moments when you brought to your mother your first finished piece of embroidery, your boat or the first flower from your own garden? The achievement of some difficult task which required the use of all your faculties? I remember how proud I felt when I succeeded in catching the large trout my companions had failed to catch.

We are turning our attention now to the finding of some better way than our present methods of educating our boys and girls to fit them to live happy and self-supporting lives. Twenty years ago one was scoffed at if he ventured to express the opinion that the system of teaching in our public schools was failing to meet the needs of the majority of the children, in that it did not fit them for the battle which most of them would have to fight if they were to succeed. Now, in the last few years, there is a great change in sentiment. The best of our educators are turning their attention more to improving the methods by introducing industrial training, etc., than confining themselves to purely cultural studies. I firmly believe that only on these lines can our future as a people be preserved. In these days of competition it will be the people most industrially fit who will survive.

I see two great difficulties in the way of immediate improvement; one the lack of right understanding of what industrial education really means and the other the difficulty in finding the right kind of teachers to teach it. To me it means a much broader thing than vocational or special trade training, though both are very important; but they come in later, when you know what the child is best fitted for. Probably the nearest approach to it is the sloyd which develops the mind through the eye and hand. I do not wish to be understood to mean that the eye and hand are the only faculties to be trained; but it is probably through them as well as the other senses that the mind can best be developed. You all have senses and I ask you to test what I say for yourselves through

them. My excuse for writing this at all is that some of my friends, whom I admire most for intellectual attainments, have urged me to do it. They have even gone so far as to say that my views have been a help to them.

I learned more thirty years ago, in India, (where I had gone to study the industrial arts of that country,) than I could have learned anywhere else except in the East. It opened my eyes to many things in education which I had never thought of. There the children begin as babies to follow the trade of their parents' caste, with all the advantages which hundreds of years of heredity have given them. This training results in a degree of skill which has brought the industrial arts to a perfection only equaled in the East. Boys at the age of ten and twelve had already attained that handicraft skill which is the foundation of all really good work. Training so thorough that the hand acts in perfect harmony with the eye and mind and does the work so well that when it is finished the craftsman can not tell how he did it.

I wanted copies of some very beautiful and complicated perforated metal panels in a tomb, and asked my Indian friend to get me a man to do it, so he found one he called a pattern maker. I provided him with paper, pens and ink, and took him out to the tomb and showed him what I wanted. He sat right down on the stone floor held the paper with the foot and began drawing with *both* hands. He never stopped to lay out any points to keep his scale, as even our best draughtsmen would have had to do; but took his pens and drew the whole thing in as perfectly as if

he had been tracing it, and just about as fast. The carpenter caste are the architects and do all the planning both for the construction and ornament and do the actual work themselves. My head carpenter made a very good carved ivory miniature of my friend and also carved copies of the tracery windows of the Bhudder mosque their full size ($7\frac{1}{2}$ feet by 12 feet) after he had made a drawing of them. The designs for the carving are drawn on the wood with chalk or ink and in some cases, as in a scroll, they use a stencil if there are a number of feet so as to make the repeat regular. A pricked paper pattern is the general method of transfer. I believe that was the way in use thousands of years ago.

When the English assumed control of the government they thought, as all we western people do, that they knew very much more about everything, including education, than the natives of India could possibly do. They looked on the people as absolutely uncivilized, though every industrial art had there been brought to perfection while the English were still savages. They thought the greatest need was for schools and colleges planned entirely on the same lines of culture studies they had in England.

The Oriental learns rapidly and, to encourage the students, philanthropic people founded innumerable scholarships to support them during the college course. There was hardly a case where a boy could not get one of these, paying him fifteen rupees (\$5) a month. The number of graduates was larger and larger every year and there was no opening for them except the government service, which was already

full. The ordinary pay, even if they got a place, was not over the fifteen rupees a month they had received from the scholarship. "Now," they said "since you have taken us away from the trade we would have learned naturally and have given us this education which has made us unfit for any occupation except government service, you are bound to find work for us. You have made it impossible for us to go back." The result has been an increasing number of discontented young men without work. I believe the unrest in India to-day is the result of this absolutely false education. Are we not doing the same thing in much of our school work to-day? We have at last begun to wake up to the necessity of a change.

The schools of the western states are farther in advance in this respect than any we have here in the East. I was one of the jury on the applied arts at the St. Louis Exposition and had only time from our arduous duties to go through the educational exhibit once, one morning on my way to our meeting. I noticed a very interesting exhibit on industrial lines which seemed to me by far the best. It was from the Mechanics Arts School of St. Paul, Minnesota. I was much pleased to find that the Jury gave it the highest award. Two years ago I had the pleasure of going over this school and I do not think I can give you a better explanation of what I believe education should be than to quote what the carpenter who was teaching that department said. "I give the boys first a dove-tailed box to make, which is to prove that they can use the chisel and saw. When they have made that correctly I let them make anything they

like; but they must make their own plan, their working drawing, and a complete list of all the material necessary for the construction, which I check up. They take their list out and buy their own material; then they take home the finished article."

The boy thus learns everything connected with his finished product. He starts in with the idea of what he wants to make. He then completes the plan and working drawing of it. This connects his conception directly with his senses, both through his eyes and his hands. He then has from that to use what he has learned in order to make his list of materials needed, when again the mind and the eye and the hand have to be used. Then he has to buy the materials, which makes him learn the relation between the cost of the material and the labor—one of the fundamental problems which he will have to solve through his whole life.

I have been trying to collect facts for years upon which I could base some practical suggestions of what changes we should make in our system of public education; some way in which all boys and girls could be taught that there is no labor, no matter how trivial, which can be looked down upon as beneath them; that there is nothing that it is not worth while to do well. I have no theory. I can change my most cherished convictions instantly on finding superior data, and I am trying to keep my mind so clear that I can recognize superior data when I find them. I am learning all the time from both teachers and pupils.

I think much can be gained by doing away with

some of our cut-and-dried curriculum. The work in each school should be that best fitted for the majority of the pupils in that single school. I would encourage individual work by teachers and leave them more latitude to adapt their teaching to the needs of the pupils they are teaching. Every child born can model. They all like to work; but it is necessary that they should see the result of their work. I would have them always make complete things and not parts. The thing made can be simple, but it should always be a finished article.

In the St. Paul public schools the primary grades are all taught modelling, drawing from still life, coloring in flat tints (the children choosing their own colors), basket work and simple embroidery, for which they make their own designs. I looked over a thousand of these designs without finding a single bad one among them. It is just as important that children should be able to express themselves in this way as it is to use language, possibly more so as this is a universal language. If such a training is carried along with the thorough teaching of the other modes of expression, reading, writing, arithmetic, and music—I believe we could tell pretty well what children are best fitted for by the time they are fourteen and can then intelligently begin the appropriate special training.

ON EXHIBITION CATALOGUES.

FREDERIC ALLEN WHITING.

THE receipt of the attractive catalogue of the ninth exhibition of the Arts and Crafts Exhibition Society, held in London from January 8th to February 9th, suggests a few observations on the functions of the exhibition catalogue and on the usefulness of the introduction thereto. This particular catalogue seems to serve its purposes admirably. It is, in the first place, a good example of the great craft of printing, being the work of the Chiswick Press. By way of contrast one could cite many catalogues of art objects which are shining examples of what is *not* good printing. If the catalogue of an Arts and Crafts exhibition does not represent an understanding and appreciation of the best standards governing the two crafts employed in its production—those of design and printing—what encouragement is there to the discriminating visitor to go further, or what reason has he to expect discrimination in the choice of the objects listed in the catalogue?

This London catalogue is, then, well printed. It is an exception to the usual catalogue in being only $6\frac{1}{2}$ x $3\frac{1}{2}$ inches in size and easily slipped into the pocket; it is without illustration, save for the cover design by A. & E. Leverett (who, strangely, seem not to be members of the Society) and designs for a society emblem and title page. The facts given regarding the Society show it to have a list of 117 members, all of one class, with Walter Crane, President; Edward S.

Prior, Hon. Secretary; C. H. St. John Hornby, Hon. Treasurer, and a Committee of twenty.

There are 696 numbers in the catalogue but in many instances the single number covers a case containing numerous articles, so that the total number of articles exceeds one thousand. The index contains the names of 693 "exhibitors, artists and craftsmen."

The use of the catalogue as a means of "spreading the gospel" has been recognized by many important Societies. The point of view of the London Society is shown by the interesting "foreword" by Mr. Walter Crane, which is quoted in full:

"The Arts and Crafts Exhibition Society, after rather longer than the usual triennial interval, opens its Ninth Exhibition, and once more at its old quarters, the New Gallery, where, as it may be remembered, the Society held its first show as long ago as the autumn of 1888.

"Our Society, then, has been in existence for over twenty-one years, years which may be said to have witnessed remarkable changes in all sorts of directions—changes, indeed, which, in the domain of art and taste, might almost be termed convulsions. There have also been revivals or reversions of various sorts, ending in an apparently insatiable demand—on the part of the decorating and furnishing public, not altogether unassisted by enterprising traders—for something "old."

"Through all such disturbances of the æsthetic atmosphere, however, good craftsmanship has held its own, and nothing has happened to impair the soundness of the principles upon which we set out, in our

efforts to unite Design and Handicraft; to open a field for personal artistic distinction therein, and to maintain a standard in both, while asserting the primary importance of their healthy condition, and the refining influence of the beauty of common things in daily life.

"The social bearing of the Arts and Crafts Movement in our country has certainly been perceived, and it has been the focus of a great amount of effort and energy. Under its influence the character and aims of our art schools have been largely changed, and many beautiful crafts which might be said to have had hardly any representation, or even existence, when we started our exhibitions, have been successfully revived and are now flourishing—such as calligraphy, illumination, fine printing and binding, jewelry, and enamelling (for instance), all of which will be found strongly represented in our present exhibition.

"New influences have been at work, also, in pottery, in furniture, and in embroidery, in which again the present exhibition is rich.

"Nor has the larger and more monumental and architectural side of decorative design been neglected, as I venture to think, also, the present show will bear witness in important mural design in tempera painting, for fresco and sgraffito, and also for stained glass. In fact, artistic production in all branches of decorative art has enormously increased since the days when William Morris and his group went forth as pioneers.

"Yet in England, which has been generally regarded

as the cradle of of this revival, it seems strange that there has been as yet no effective disposition, as in other countries, to treat the Arts and Crafts of Design as matters of national concern; or to establish a permanent organization or institution upon a substantial basis for their better care and fostering. At least, beyond their limited introduction as subjects of study in technological institutes, municipal and County Council schools, and the Royal College of Art, it has been left to private effort, and the enthusiasm of groups of individuals or societies, mainly of hard-working artists and craftsmen, at their own risk and cost to endeavor to maintain a high standard in these arts by means of such exhibitions as those of our Society.

"Enormous sums are spent by the nation upon the building and equipment of our great National Museums of ancient mediæval art. Historic collections of the Arts and Crafts of the past, such as those at the Victoria and Albert Museum, though quite unrivalled, are being continually added to; but while the art of the dead is honored and cared for, beyond a few occasional purchases for the circulation department, the work of the living is left very much to take care of itself, so far as national help and encouragement are concerned.

"While far from wishing to undervalue the work of our museums as educational institutions, it appears to us that in limiting its attention to the art of the past, the State might be likened to a gardener who bestowed all his care upou the acquisition and preservation of dried specimens of exotic plants, and neg-

lected to sustain the living and growing ones of the native soil.

"The difficulty of obtaining a gallery has always been a serious one, as an ordinary picture gallery is not the most suitable for our purposes at the best. It now appears that our present exhibition will be the last one, of any kind, to be held in its present quarters, as the New Gallery is destined to disappear or to undergo further transformation in order to cater for more material needs than those of art; in short to become a restaurant. Thus another gallery will be lost to London which is already inadequately provided in this respect.

"If, however, the country were fully alive to the importance of good design and handicraft, and their bearing on every-day life, not to speak of their value to the industries of the nation, it would surely not be unreasonable to expect that public and national support might be forthcoming to provide and maintain, without the present waste of effort, a permanent home, under responsible management, for periodic exhibitions of Art and Craftmanship, to give opportunities to workers in them to display specimens of their skill and to maintain a standard of workmanship, while offering to the public some guide in taste, and a good criterion of the state of the arts of Design generally.

"Thus gradually might be restored a living tradition in design and craftmanship which in its essence means an inventive instinct for beauty in perfect accord with the various media of artistic expression, and, at the same time, with the practical demands of utility."

In decided contrast to this English catalogue is that issued in 1907 by the society of Arts and Crafts in Boston for its decennial exhibition. This catalogue is in size $9\frac{1}{4}$ x 7 inches. It was printed by the Heintzmann Press and is a good example of press-work and composition—being without ornamental designs and illustrated by seven half-tone cuts of articles in the exhibition; but without the advantage of a general index of exhibitors. The catalogue comprises 1737 articles of modern craftsmanship and 621 objects in the loan collection. It is divided into fourteen sections (basketry, bookbinding, etc.) each with its short introduction which serves as a means of briefly stating the conditions pertaining to the craft in question. In addition to the special introductions prefacing each section, is the general foreword by Prof. H. Langford Warren, President of the Society, as follows:

“It may be well briefly to state the aims toward which the Society of Arts and Crafts is working and the object it has in view in undertaking this exhibition. It seems indeed important that these objects should be clearly set forth in order to avoid any misunderstanding as to the exhibition, for the so-called Arts and Crafts movement is not only often misunderstood, but is sometimes in danger of misrepresentation in the works and opinions of those who claim to be a part of it. The movement is not a mere striving after odd or bizarre design, though some of the results as yet achieved in its name may seem to justify this view. It is not an attempt to set back the clock of the world in an impossible endeavor to re-

vive bygone conditions and insist on making things by hand which might better or as well be done by machine though some of its advocates have seemed to insist on this extreme opinion. Neither is it an exaltation of mere amateurishness at the expense of the solid qualities of the trained mechanic which must be the foundation of all artistic achievement, though it is inevitable that in a new movement, such as this, many amateurs should take part, and that amateurishness should sometimes mar otherwise excellent work.

“The Arts and Crafts movement is founded on the belief that the objects of daily use are just as capable, in their lesser degree, of being made the vehicles of artistic expression and thus of being works of art, as are the works of painting or of sculpture. If they are to be so, it is clear that they must be the work of men and women who in their degree are artists, and that they must thus be made by the hand of the artist himself, as are the works of painting and of sculpture. “Those who are supporting this movement believe that all the objects of daily use ought in their degree to be beautiful; and while the simpler and the commoner of such objects can be and often must be the product of the machine, such machine-made things should be absolutely simple, for the reason that no elaboration of form and no ornament executed by machine can have those artistic qualities which alone justify elaboration and make it delightful and which depend on the touch of the artist himself. The community is beginning to realize that the machine is a useful servant but a poor master, and

that there are limitations to what can properly be expected of it. The Society of Arts and Crafts is therefore endeavoring to encourage the making by the hand of all objects of daily use which are to be treated with any elaboration of design, of all objects which are not only to perform a utilitarian service but are to give delight in that service, and so far as this may be possible by the hand of the artist that designs them. At the same time, while recognizing the value and the necessity of tradition and that all progress is founded on precedent, it desires to encourage, not mistaken seeking after new and strange forms, but the sincere endeavor after personal and individual expression in the work of the hands, rather than mere copyism and mere imitation of bygone forms. It is recognized, however, that such reproduction of old forms may be of great use, especially of great educational value at the present stage of our artistic development, and while the Society has as its ideal the carrying out of works of handicraft by those who have designed them, it realizes also that in the present condition of craft education this is only occasionally possible, and we must be content with the more or less sympathetic carrying out by the skillful craftsman of the design of another. In this case, however, the designer and craftsman should co-operate: and the best results will be obtained by the hand of the craftsman who appreciates the beauty of the design he is carrying out and so is able to give to it something of his own individual feeling. The Society further believes that the public is growing more and more to appreciate the beauty of objects

made by hand which are thus capable of showing individual feeling in their execution, and is coming more and more to demand such objects rather than the dull, uninteresting and often extravagant products of the machine.

"The Society therefore feels that it may accomplish an important use by enabling those who really appreciate the growing beauty of the hand-products of our craftsmen to purchase such objects directly from these workers, and that it may aid the increasing number of such craftsmen by finding for them a market for their products. Through this directly practical and business function the Society believes that it is aiding in the most important way the aim it has of encouraging on the one hand the production of, and on the other hand the taste for, artistic products of individual handwork. It believes it will thus be adding to the joy of the worker, through which joy artistic production is alone possible, and to the delight of the user, by whose increasing demands the craftsman is encouraged to continue his work.

"The present exhibition is an exhibition of the works of members of the Society of Arts and Crafts, —an organization whose membership extends from Boston to San Francisco and from Maine to Louisiana,—and of members of other affiliated organizations. The Society realizes of course that there are many excellent craftsmen outside of these organizations whose work may thus fail to appear, but in the present condition of the movement this limitation of the exhibition seems desirable.

"That the Society is to a great degree accomplish-

ing its aim its members are encouraged to believe by the very fact of the growth of the Society and by the increasingly high standard of both design and workmanship in the objects submitted to its jury, by the constantly increasing demand for the products of its members, and by the success which has been obtained from time to time by the exhibition of these products, especially at the World's Fair at St. Louis.

"It is believed that the present exhibition will show a distinct advance over the exhibition held by the Society eight years ago, and that the exhibition will therefore serve both to stimulate the activity of each craftsman and to increase the interest of the public and so prove valuable in helping to take another step forward, to increase the quantity and improve the quality of the objects made by the hand for daily use, by their greater and greater beauty adding enormously to the enjoyment of the maker in his work and to the pleasure and the stimulus which come from the possession of beautiful things in the objects of daily sight, in the utensils we daily handle, and which play so large a part in every one's daily life."

The third catalogue at hand for comparison is entitled "A Catalogue of an Architectural Exhibition, Detroit, Michigan," which one learns by further interior investigation was held under the joint auspices of the Detroit Architectural Club and the Society of Arts and Crafts and embraced both architecture and craftwork. This catalogue contains 476 numbers, largely of architectural work, with sixteen pages of half-tone illustrations, in which the craft side of the exhibition is not represented. The introductory mat-

ter is by Mr. Frank C. Baldwin (since elected President of the Society of Arts and Crafts) and is on "The Utility of Exhibitions," as follows:

"In the Introductory of the Catalogue of the T—Square Club Exhibition some years ago, Prof. Paul Cret has stated that it is still a matter of doubt, in the minds of some persons at least, whether the exhibitor or the public derives the greater benefit from an architectural exhibition. There can be no question regarding the benefit to the architectural student. If he be an exhibitor, he can not fail to know that quickening ambition and glowing enthusiasm which ensue when one measures himself against the prowess of others in the lists of healthful and invigorating competition. On the other hand if he be not an exhibitor he yet has the full opportunity of judging and comparing the works of the men who do things and he will surely draw some inspiration from the works exhibited and from the very atmosphere of the exhibition itself.

"All of the foregoing is but a generalization, and the object of this prelude is to explain the purposes and aims which underlie this Exhibition, which is given jointly by the Detroit Architectural Club and the Society of Arts and Crafts. This is a modest Exhibition. It was intended that it should be so. A very few of the well known Architects of the Country were asked to send examples of their work and they have done so: the remainder of the Architectural Exhibition is almost purely local in its makeup. The Exhibition of applied and decorative arts is of course chosen from a broader field. It is believed that the op-

portunity thus given to the general public to know the excellence of character and quality of the work being produced in the local field of activity will be a revelation to many. On the other hand, the few examples which are shown of work by acknowledged masters will tend to have a chastening effect upon the minds of those local exhibitors who may have attained the goal of perfection.

“It should be no experiment to combine an Architectural Exhibition with an exhibit of workers in the Arts and Crafts. The one idea carries with it the other and there is no line of demarcation.

“That great craftsman, William Morris, defined Architecture as ‘the art of building suitably with suitable materials,’ and craftsmanship ‘as the art of making useful things beautiful.’ There is no hiatus in this succession of thought. The artist, the architect and the craftsman should be so closely identified, that they could be with difficulty distinguished one from the other. It is not sufficient that the Architect be required to design his buildings properly and with suitable embellishments and appurtenances. He must know where and by whom such designs can be executed in an intelligent manner. Who but the trained craftsman can meet this want?

‘It is for the purpose of pointing out to the public that the above mentioned thoughtful and intelligent combination of workers exists, and that the work produced is of a high order of excellence, that this Exhibition has been instituted. It is expected that similar Exhibitions will be held annually and it is hoped that they will furnish a proper stimulus, not

only to the workers but to those who require their services."

The perusal of these three catalogue introductions, representing the points of view of successful exhibiting societies in widely divergent localities, seems to the writer to be of sufficient importance to justify reprinting them in HANDICRAFT. They certainly furnish food for thought and should prove an incentive for the wider use of the exhibition catalogue as a means of emphasizing the ideals behind the exhibition; ideals which can have at best but an imperfect realization and flowering in the exhibits themselves.

*A BRIEF ACCOUNT OF THE NATIONAL
LEAGUE OF HANDICRAFT SOCIETIES.*

THE National League of Handicraft Societies was organized in Boston at a conference held in Copley Hall on February 21, 22, and 23, 1907, during the decennial exhibition of the Society of Arts and Crafts. An invitation to participate in this conference was extended to every known society and guild in the United States. Twenty-three of these organizations sent delegates, while others expressed their interest in the convention and their regret at not being represented.

The society in Boston since its organization in 1897 had endeavored to keep in touch with similar activities throughout the country, employing a press clipping bureau to gather newspaper items relating to the arts and crafts movement. Constant efforts were made to secure and record accurate statistics regarding other organizations; but the more detailed was the information received the more evident it became that there should be some central organization able to speak with more than local authority, which could, through suggestion and advice, guide the local bodies in their work. The reports submitted at this first conference by delegates from the more important societies showed a knowledge of the aims of the arts and crafts movement; but many delegates from smaller groups stated that they had not before realized how far their own society was from understanding the ideals for which the movement stood.

The plan for the organization of a national league was received with enthusiasm, and by-laws were adopted and officers elected. The aim of the League was stated as follows in an announcement sent out immediately after the conference:

The general object of the League is to bring together the various societies who are working for the same general purpose; to provide a small traveling exhibit which could serve as a set of standards; to provide traveling libraries of technical handbooks and of photographs; to arrange in co-operation with local societies, large exhibitions in various centers; to revive HANDICRAFT as an organ of the League; to arrange courses of lectures through co-operation so that the various societies can secure the leading lecturers at a minimum cost etc., etc.

During the first year three duplicate libraries of about forty-five volumes each were prepared and two of them were sent on circuits through the east and west. A small general exhibit was also circulated, and several bulletins regarding available lecturers were issued.

The first annual conference of the League was held at Deerfield, Massachusetts, on June 29 and 30, 1908, many of the societies being represented by delegates and the meetings well attended. The first year had shown that the fees were proving burdensome to some of the larger societies, who in fact benefited less from the League than the smaller societies. The dues were revised and necessary changes made in the manner of handling the libraries and exhibits. The business matters and reports from officers and societies being out of the way the conference listened

to papers by Mr. Huger Elliott, of Providence, Mrs. Mary Ware Dennett, of Boston, and Mr. George G. Booth, of Detroit (by proxy) all of which proved interesting and resulted in much helpful discussion. To quote from the report submitted to the Detroit societies by its delegates :

"At the close of the meeting it was felt that if the League did nothing more than to hold an annual meeting, for the exchange of ideas and experiences and the bringing together of the workers from all parts of the country, it would more than justify its existence. The conditions for such a meeting at Deerfield were almost ideal, and the Detroit delegates would like to express their appreciation for the boundless hospitality extended to them during their stay."

The second annual conference was held at Baltimore on October 22 and 23, with a good representation of delegates. As it was found that the membership fees were still bearing too heavily upon the larger societies, certain changes proposed by the executive committee were adopted, the present by-laws being in conformity with the needs of the League and such as will make it possible to carry on its activities with the least amount of detail work.

In addition to the reports of officers and societies, papers of value were presented by Prof. Arthur Wesley Dow, New York; Miss Lelia Mechlin, Washington, and Mr. Lockwood de Forest, New York, and the discussion of these papers brought out much valuable information and many suggestions which are sure to bear fruit in the increased usefulness of the societies represented.

After the first session of the conference at Baltimore a delegate who had also been present at the two former conferences, said he had come to Baltimore at considerable inconvenience convinced that it would be wise to discontinue the League; but already, after this first session, he was of the opinion that the League has its distinct and important work to do and should be continued though it accomplished nothing more than to hold these conferences. This point of view was expressed by others and the growing enthusiasm as the sessions progressed brought the second conference to a close with a general feeling of encouragement and a belief that the League was just entering a period of increased usefulness.

With the publication of HANDICRAFT the League has achieved one more of the definite aims which it started out to accomplish. The plan for starting the publication at this time was received with much enthusiasm at the conference and many delegates expressed the belief that with its own medium for the propagation of the ideals and principles of the movement the League should enter upon a new sphere of far wider usefulness. The fact that several societies not formerly affiliated have joined the League since the by-laws were revised and the publication of HANDICRAFT announced, seems to indicate that the League is likely to be more and more the active means of communication between all societies working in the field.

The traveling exhibit for the coming year is to start on its circuit about July 1st and will be limited to Leather work, (including bookbinding if offered)

Printing, Illuminating and Designs for Reproduction, (Bookplates, etc.) This will be available for societies not now affiliated but which apply for enrollment before the schedule is finally made up.

The League has become a chapter in the American Federation of Art, and hopes, through its influence and membership, to see that the position of the handicraft revival has a more adequate presentation at future conventions of the Federation than was the case at the conference of May, 1909, at which the Federation was organized.

The next conference of the League is to be held in Chicago, probably during the latter part of October, and it is hoped that there will be a larger representation of the western societies, enabling those who attend the conference to extend their circle of acquaintance. It is, after all, this means of getting into personal relationship with many others of like interests which forms one of the greatest advantages offered by the League and the annual conference. This can be, at best, but a brief summary of the work of the League; its actual accomplishments are known to those societies which have been affiliated with it; to others the Secretary will at all times be glad to give further information. The League desires within its membership every organization which is actively engaged in furthering the movement for the revival of the handicrafts. The more fully the League represents such activities throughout the country and is able, through the conferences, exhibitions and this little monthly, to influence their aims and guide their work, the sooner will the arts and crafts move-

ment become a live and progressive element of which the public is actively conscious. When this time comes the false distinctions of the nineteenth century between the "fine arts" and other forms of art will disappear and the artist will be recognized for his achievements as a producer of beauty regardless of his medium of expression.

The League, then, as the national exponent of the ideals which supply the moral energy behind the Arts and Crafts movement, asks the support of all who are in sympathy with its endeavor to restore the "lesser arts" (as Morris calls them), which were in the past so eloquent a record of the fact that, under right conditions, the sense of beauty is a natural accompaniment to skill of hand. It is believed that the trained and independent craftsman of to-day should be able to express himself as naturally and effectively in terms of "beauty and use combined," as did the journeyman of the middle ages whose work we admire and treasure in our museums.

It is among the fundamental purposes of the League to aid in bringing about right conditions for the training of such craftsmen in our times; to encourage the establishment of salesrooms which will offer men and women so trained a satisfactory market for their output; to urge upon buyers the advantages of a personal interest in the producing craftsmen and the conditions under which they work—rather than mere dealing with a firm or factory which exploits the workers for its own advantage; to arouse, in fact, more attention to the principles underlying the movement and to secure the assistance of all who are interested,

whether they approach the subject from the æsthetic, social, or some other point of view—to the end that in this country may come a flowering of art in common things which shall be expressive of a new realization of the importance of beauty as a necessary element of daily life.

The League bespeaks for HANDICRAFT the hearty support of all who are interested in these aims that it may long serve as a medium of expression for those having a vital interest in the things for which it stands.

NOTE: This brief account of The National League of Handicraft Societies will be followed by short reports of the individual societies, which will be published so far as possible in the order of organization, two or three reports appearing each month.

*THE ECCLIASTICAL METAL-WORKER:
A PLEA FOR HIS FURTHER EDUCATION.*

FRANK E. CLEVELAND.

IT seems worth while at this time to call attention to the fact that we are emerging from a period during which this country grew in strength and commercial importance while a tendency for more outward show in all phases of art was developed, with a total disregard for the fundamental principles, and precedent and tradition were cast to the winds. No appreciable advance was made in modern Christian art until the Church realized this and began to again purchase in this field, in the belief that its work could be more effectively carried on if the arts and crafts (which had attained such marvelous perfection under its patronage up to the time of the reformation and had suffered so severely at the hands of the destroyer) could once more be brought into the service of the Church, to enrich and beautify its ritual and buildings.

As Gothic art was in its greatest glory when the tide of the reformation turned against it, it was naturally to that logical style that many architects in England and America looked when seeking to bring back to the Church her rightful heritage of beauty.

If the allied arts are to be taken up again and advanced to their deserved position it seems to me that the craftsman should seek his inspiration abroad for there, and there only, can he find, still extant in their original settings, a wealth of the best examples of art

work in the precious metals, brass, iron, glass, stone and wood.

Here in America the effort of manufacturers during the past decade has been to produce in duplicate articles in a given style as long as a demand exists from a public that has not only been unaware of other possible sources of supply, through which work of individual quality could be secured, but has actually been encouraging the factory methods of production. This has been especially true of the attitude of the Church itself for many years; but it is a satisfaction to know that both Catholic and Protestant bodies are now aware that the work of individual designers and craftsmen is available and better, and are beginning to govern themselves accordingly.

Craftsmen who have proved their skill and have shown an appreciation of the requirements and traditions of ecclesiastical art, are becoming more and more in demand for such service as they alone can render the Church. From the length and breadth of this land come requests for the designing and making of the many attributes of her service. Architects, (when they are more in favor than the commercial supply houses which furnish churches with objects of usefulness by catalogue number) are usually called upon to render their assistance in designing and thus assume responsibility for the execution of orders intrusted to them. This should not be so, for it is distinctly better that the designer should be able to make with his own hands that which has been entrusted to him. The sympathetic relation between the two elements of design and production must be

in far greater accord than is otherwise possible when they are both combined in one individual.

Within a comparatively few years there have come to the attention of the writer many examples of ecclesiastical art in which the designer and craftsman have collaborated with gratifying success. One of the most notable results of this method is to be found in the gold and jeweled ciborium and monstrance* recently presented to the Church of the Advent in Boston. The first step in the carrying out of this important piece of work was the acceptance by the donor of the designs prepared by the architect, which were done in color with some care to represent in a general way the end sought. The working drawing was then made in the office of the architect and from this a model in finest plaster was made under their supervision by a modeler experienced in executing their designs. Finally the work of shaping the materials into the intended forms was commenced, under almost ideal conditions for good craftsmanship, by a master goldsmith and his assistant working side by side. But despite these favorable conditions when it came to interpreting the modeller's rendering of the architect's design in forms of *metal*, many disappointing difficulties were encountered which made it necessary to remake portions of the work and even to alter minor details in order that the design might be expressed in terms of gold. Many of these difficulties might have been avoided had the designer, modeller and goldsmith been united in one person. Although the finished

* See frontispiece, and description on page 36.

work has called forth general admiration and has been pronounced one of the most beautiful examples of modern ecclesiastical gold work, it shows clearly that this type of work, to approach nearer to perfection, must be conceived and wrought by craftsmen. This and nearly all other examples of work of this nature are being done precisely as a monumental building is erected which, from the very nature of the task at hand, is inconsistent.

Since it is not always possible at present for such work to be executed by a designer and craftsman combined in one person, it is urged that a sound and thorough knowledge of the great work of the past, by *both* collaborators, will do much to remove the disadvantages of the usual method, until such time as the best craftsmen can be trained in the requirements and traditions of ecclesiastical art and thus be in position to make their own designs with feeling and intelligence.

EDITORIAL.

IT does not seem possible that six years have elapsed since the last number of HANDICRAFT was issued, and six years of such fruition as we hoped for but hardly dared expect! Now that the moment has come for the new birth of the old magazine one feels a little breathless at the wider opportunity which presents itself. The earlier HANDICRAFT was started by the Society in Boston, with a membership of only 278 and with no active co-operation from without: the new issue is published for a League of Societies representing at the time of writing twenty-threewidely scattered communities and a combined membership of nearly three thousand. This seems to promise a sound basis upon which to build a magazine of wide interest, with a distinct field of usefulness and a constantly increasing influence throughout the country. What we can make of HANDICRAFT depends to a great extent upon the support and encouragement which is given to the venture by every one whose interests it purposes to further and represent. It is intended to make it both dignified and interesting, a true record of the growth and progress of the best thought behind the arts and crafts movement (or the handicraft revival if you prefer the term) and of the evident result of the movement as shown in the improved standards of taste and in the finer qualities of design and workmanship displayed in the craft work produced under the inspiration and guidance of the various Societies.

THE revival of HANDICRAFT at this time is in accordance with a vote passed at the Conference of the League held last October in Baltimore, by which the Executive Committee was instructed to see if arrangements for the renewal of the publication could be consummated. The fact that the League had not sufficient funds to finance the publication, nor any officer of experience in such matters with time to give to the publication details, made it impossible for the League to itself become the publisher. The Committee was fortunately able to carry out the wishes of the Conference through arrangements by which The Dyke Mill undertakes the entire burden of publication under a contract that safeguards the League in every way. Thus appears volume III, number 1—the April number of 1910 following the March issue of 1904.

. . .

THE combination of handicraft and agriculture seems to be one of the reasonable methods of reviving the handicrafts. The idea of intensively farming a few acres in connection with the practice of some craft, as expounded in Kropotkin's "Fields, Factories and Workshops" seems to insure the variety which has been lacking in farm life and the consequent broadening of the intelligence and capabilities of both the farmer who becomes a craftsman and the craftsman who turns in part farmer. The establishment of industrial and agricultural training schools in Massachusetts and other states makes the acquirement of the necessary additional knowledge a simpler matter than it would have been a few years ago; while the

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PROPERLY thou hast no other knowledge but what thou hast got by working: the rest is all yet a hypothesis of knowledge; a thing to be argued of in schools, a thing floating in the clouds, in endless logic-vortices, till we try it and fix it. "Doubt, of whatever kind, can be ended by action alone."

Thomas Carlyle.